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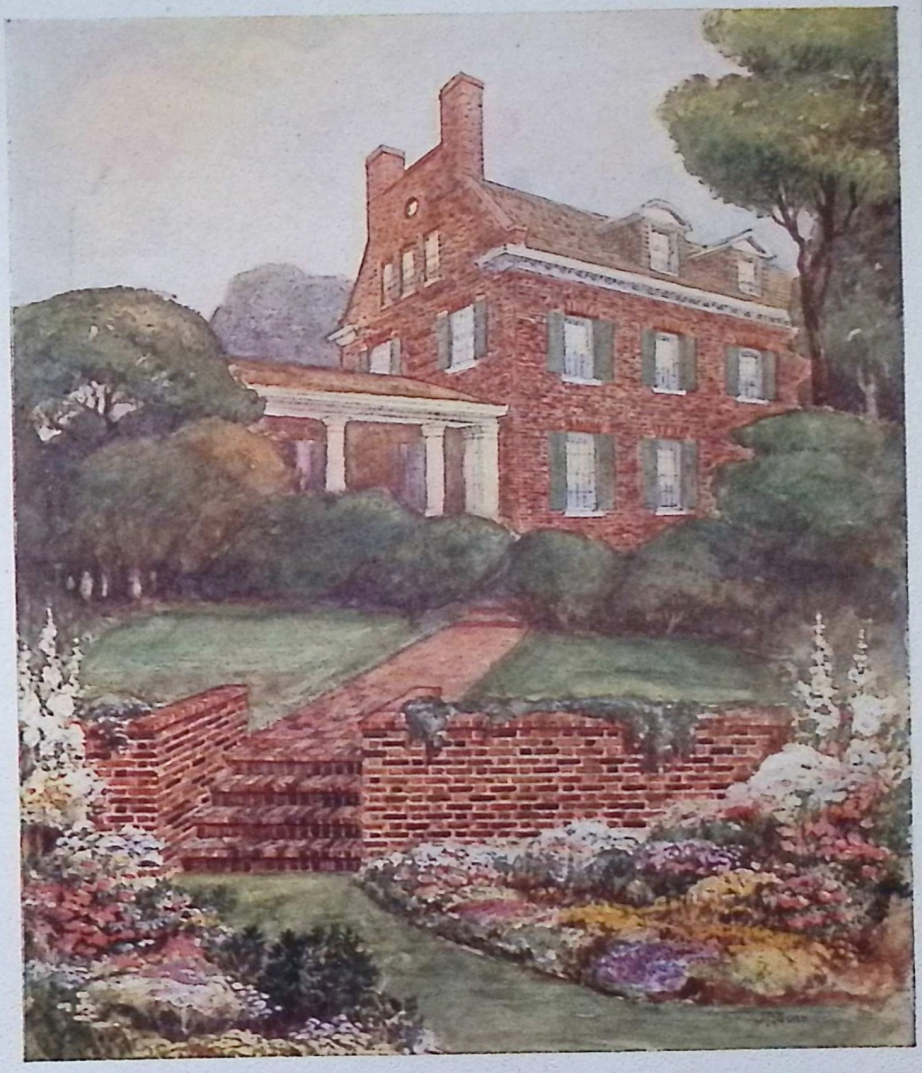


Tapestry Brick

BOSTON AND NEW YORK

FISKE & COMPANY, INC.

Artistic Brickwork

Its Achievements and Possibilities

By

Claude Bragdon, F.A.I.A.

To quarry stone, to shape it, dress it, and to build it into a wall involves only the employment, for a useful end, of an essentially permanent and noble material and the revelation and enhancement of a beauty which is inherent; but to make bricks from clay—to take the world's primordial slime, and by knowledge and labor to mould, transform, and organize it into well shaped, well colored, easily manageable, practically indestructible units, and so to assemble and arrange these, so weave them, still subserving their function, into patterns—surely this is one of the highest achievements of the human spirit, a manifestation of that essentially creative energy which so sharply differentiates man from the brute.

Such being the case, it is natural to find that in those countries and at those periods where industry flowered into art, brick-making and brick building flourished alongside of the more austere art of the stone-mason; and, to the discriminating, brick architecture possesses a charm not inferior to that of stone though different from it, the one being, as it were, the feminine of which the other is the corresponding masculine.

PART OF THE WALLS OF BABYLON—THE GREAT GATE OF ISHTAR.—"Used . . . with an art and understanding which we have not approached."

Brick-making is an ancient industry; the Children of Israel were made to work among the kilns of Egypt; the walls of ancient Babylon and the Great Wall of China were built of brick. Pliny mentions three kinds of bricks used by the Greeks. But with the Egyptians, who built for eternity, who gloried in the arduous, and with the Greeks, on their rock promontory, who loved splendid and precious materials for their own sake, brick-making could never have been anything but a subordinate art; nothing served so well to express their genius as the quarried heart of the hills.

It remained for the Romans, a practical and economical people—the Anglo-Saxons of the ancient world—to bring the manufacture and the use of burnt clay to a point little short of perfection and to develop, with brick as a basis or skeleton, a type of building construction so admirable, so abounding in practical advantages and æsthetic potentialities, that even in this age of steel we are beginning to revert to it where permanence and monumental character are desired. The new chapel of Columbia College, for example, though Renaissance in feeling, may not improperly be called Roman in construction.

The Palatine Arch.—"A type of building . . . abounding in practical advantages and æsthetic potentialities."

During the Middle Ages in Italy, particularly in the necklace of her northern cities, there arose a brick and terra-cotta architecture of great excellence, and under the fructifying sun of the early Renaissance this flowered into a style as remarkable for its elegance and impromptu grace as was the Roman for power and ponderosity. The tendency toward meaningless magnificence which developed later, however, and in which the Renaissance lost itself at last, was fatal to the modest and sincere spirit which animated the earlier work. Brick came to be used more and more, not for the love of its distinctive qualities, but only with a view to ease and cheapness of construction and as a basis for stucco made in imitation of

stone; so that in those same Lombard cities which witnessed the rise of a logical and beautiful brick architecture may be seen bombastic plaster palaces of the sixteenth century, in which brickwork performs the ignoble service of a framework, as it were, for what is little more than stage scenery. In the streets of Vicenza, particularly, this melancholy spectacle abounds.

In Persia, Mohammedanism developed a distinctive and altogether wonderful brick architecture, in which the brick wall was often made to perform the function of a matrix or setting for marvelous glazed and colored tiles. By reason of the meteoric sweep of the Moors into Europe, notable examples of this style exist also in Spain.

St. Paul's Chapel at Columbia College, New York.—"though Renaissance in feeling may not improperly be called Roman in construction."

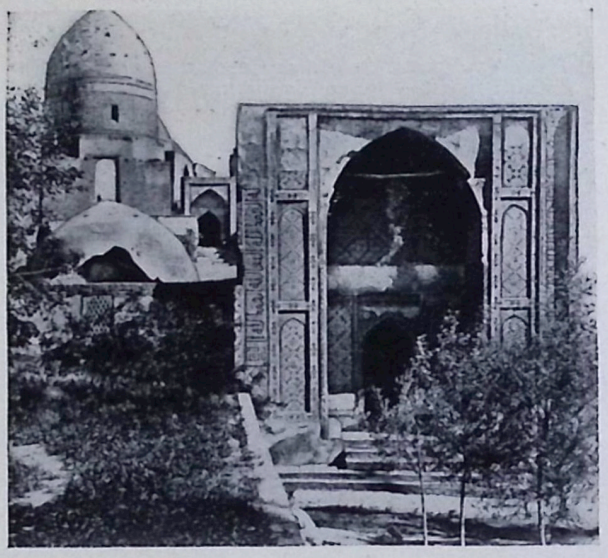
The early Renaissance in France, being but the expanding wave of the same impulse toward new beauty which inaugurated the Italian Renaissance, exhibits in its architecture the same qualities of freedom, delicacy and truth; but, wrought out by a different people under different physical and social conditions, the character of French Renaissance architecture is unlike that of Italian. The French had a fine appreciation of the æsthetic value of brickwork, but they used it in a more restricted way than did the Italians, confining its use almost entirely to the field of the wall, which was framed, so to speak, in stone. This wall field, fine in color and texture, is often diversified with pattern and diaper work of great ingenuity and interest, so that the brick chateaux, farm-houses, and dovecotes built during the period of the Renaissance contain many valuable lessons for the modern architect.

San Stefano, Bologna, Italy.—"a style . . . remarkable for its elegance and impromptu grace."

The existing Gothic and Renaissance brick architecture of Holland and the Germanic states is even more abounding in inspiration and suggestion than that of France, for it not only exhibits excellent pattern work, but there are instances in which the use of moulded and ornamental forms is carried to an extent scarcely matched even in Lombardic brickwork, as may be seen by reference to the photograph of the south portal of the Church of St. Stephan, Tangermunde, Germany.

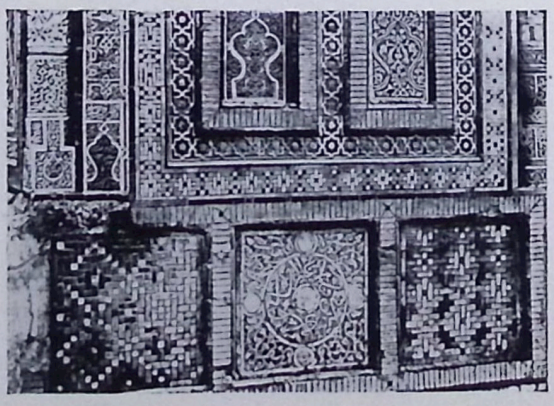
Church of St. Stephan, Tangermunde, Germany.—"moulded and ornamental forms carried to an extent scarcely matched even in Lombardic brickwork."

England has always been noted for excellence in the manufacture and use of brick. Indeed, it may be said that without this material England would not be the England that we know, for brick has always been, and is still the staple vehicle for building; from the Roman wall which used to surround London in the far distant past, to Bentley's magnificent Westminster Cathedral in the immediate present, the history of England is written almost without a break in a brick architecture, which, while it never achieved that high point of art attained in Italy during the Renaissance, never suffered degeneration. Adapting itself to every change in style, it always preserved its admirable qualities—qualities inherent in the English character.

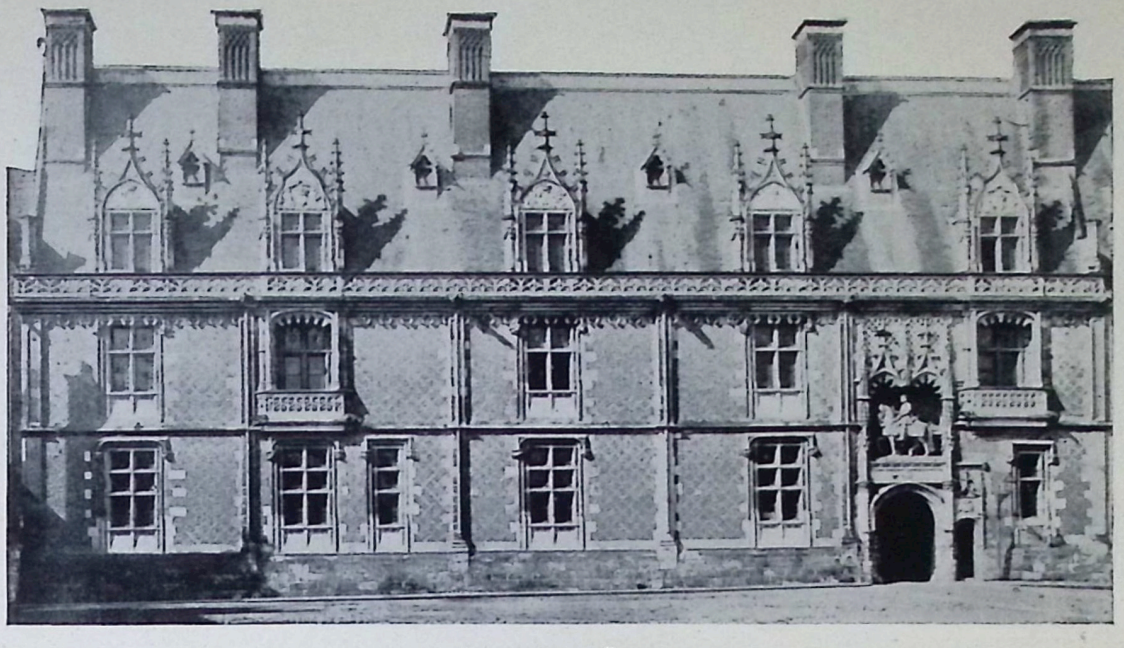


Mausoleum Schech Zinda—Anne Timurs.—"A distinctive and altogether wonderful brick architecture."

Coming now to the subject of brick architecture in the United States, it must be stated at the outset that up to a very few years ago there was nothing worthy of



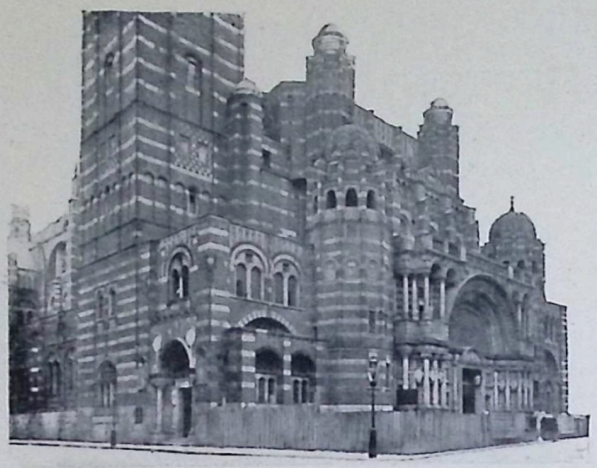
Interior Mausoleum Emir Schwester Timurs.—"A matrix or setting for marvelous glazed and colored tiles."



CHATEAU DE BLOIS.
"The field of the wall . . . was framed in stone."

the name upon our shores, if we except the architecture of the Colonial period, which was in some sort an echo of that of the Georgian period in what was then the mother country. In the best Colonial work the bricks were brought from England and Holland in the holds of returning vessels, where they served as ballast for the relatively unladen leg of the voyage. Thus, though there was an original and distinctive quality in our Colonial architecture, this cannot be claimed for Colonial brickwork, taken separately, which was like the contemporary brickwork in England. Some of the old Southern houses show glazed headers alternating with red stretchers, and in Annapolis there is one house showing a wall face entirely of headers, but these variants from current practice may easily have been copied from something

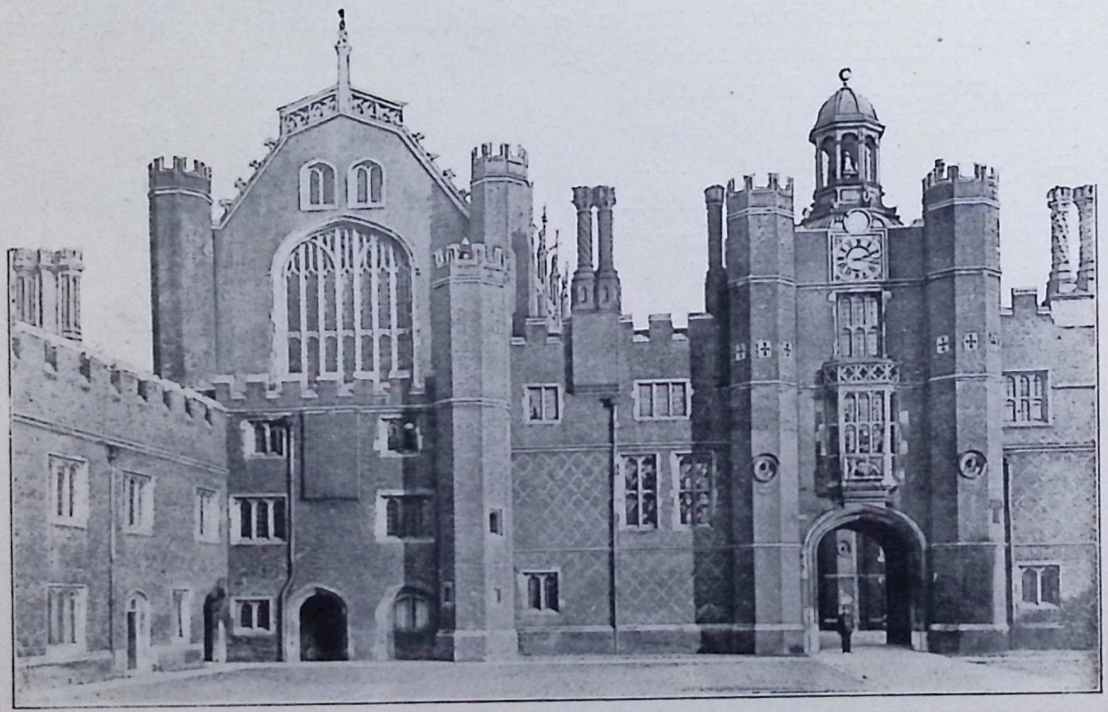
DOVE-COTE AT BOOS, FRANCE.—"farm-houses and dove-cotes . . . contain many valuable lessons for the modern architect."



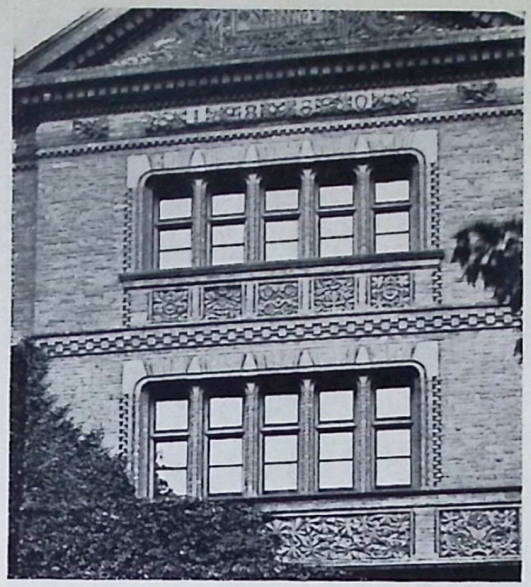
"Bentley's Magnificent Westminster Cathedral."

of the sort in England. The former may have provided a precedent for the wall of red stretchers and black headers which has had such a vogue during recent years, and it is said that the latter gave Stanford White his idea for the wall treatment of the Colony Club in New York, which is entirely of headers, but arranged in checker-board fashion, instead of with joints broken, as in the Bryce house at Annapolis.

All that need be said about the brick architecture of the early Victorian period, from an artistic standpoint, is that it was the antithesis of everything good. The brickmaker's ideal seems to have been a single shape and size, a surface like cut cheese, and a color like a fire-cracker; the bricklayer arranging these uninteresting units in a uniformly monotonous manner, and concealing the headers by clipping and suppressing the joints as much as was humanly possible.



Hampton Court Palace.
"The history of England is written almost without a break in a brick architecture."



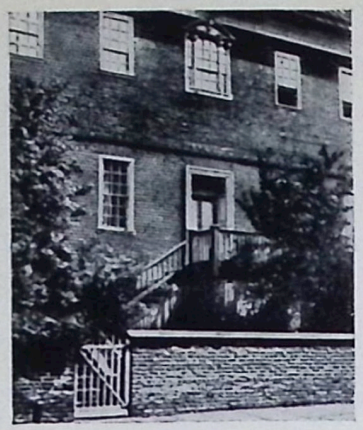
DETAIL FROM SEVER HALL, CAMBRIDGE, MASS.—"individual expression in brickwork."

America owes many a debt to Richardson—that great architectural emancipator who ended by enslaving us all—and he performed no more useful service than in laying his transforming touch on the brickwork of his day. He introduced a twelve-inch brick and permitted the header courses to appear on the surface of the wall; he utilized hexagonal shapes for the diversification of plain surfaces and he used moulded shapes and carved brickwork with taste and discrimination. Sever Hall at Cambridge, Massachusetts, is a fine example not only of the right use of brickwork but of individual expression in brickwork.

Our brick architecture improved steadily during the eighties; some refined and charming things were done, notably by Babb, Cook & Willard (whose De Vinne Press Building in New York is a model of burnt clay design) and by McKim, Mead & White; but the brick-maker's ideal of "faultily faultless" surface finish and absolute uniformity of color still prevailed.

Two experiments, both inspired by the last mentioned firm of architects, exerted an unforeseen and far reaching influence on the brick architecture of this country, bringing into common use two varieties of brick of higher æsthetic value than anything which had been available before. These took their names from the works wherein they were first used: the "Tiffany" brick from the Tiffany house at Madison Avenue and Seventy-second Street, New York, and the "Harvard" brick from the memorial gateways which give en-

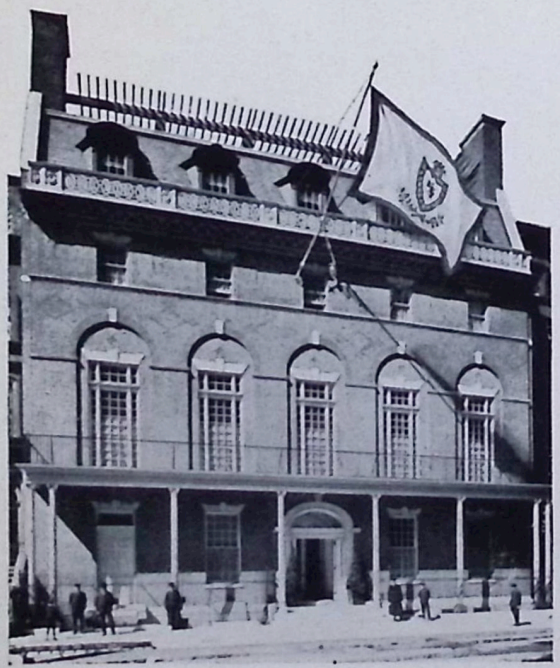
THE TIFFANY RESIDENCE, 72ND STREET AND MADISON AVENUE, NEW YORK.—"of the so-called Roman shape brick—that is, long and thin."



BRYCE HOUSE AT ANNAPOLIS, MD.—"a wall face entirely of headers."

trance to the campus at Harvard College. The "Tiffany" was the first of the so-called Roman shape brick—that is, long and thin. It was moderately rough in texture, of a deep yellow color, iron-spotted, and of a considerable variation in shade. It was clearly an imitation of an ancient Roman brick. Its success was instantaneous and its vogue great. The "Harvard" brick, or, more properly speaking, the Harvard idea in brickwork, has had an even greater popularity. The genuine Harvard is smaller than a standard-sized brick, is purplish red and somewhat uneven in texture. It derives its distinction more from its arrangement and treatment in the wall than from any peculiarity of its own. To produce the desired effect, the bricks are laid with a wide gray joint, headers alternating with stretchers, the former consisting partly of overburnt brick running from deep purple to greenish black. A wall treated in this manner presents many of the best features of the excellent old Colonial brickwork, which was the effect sought for in the Harvard gates. Unfortunately, however, many examples of so-called "Harvard" brickwork are poor, owing to the use of stretchers too light in shade or too perfect in finish.

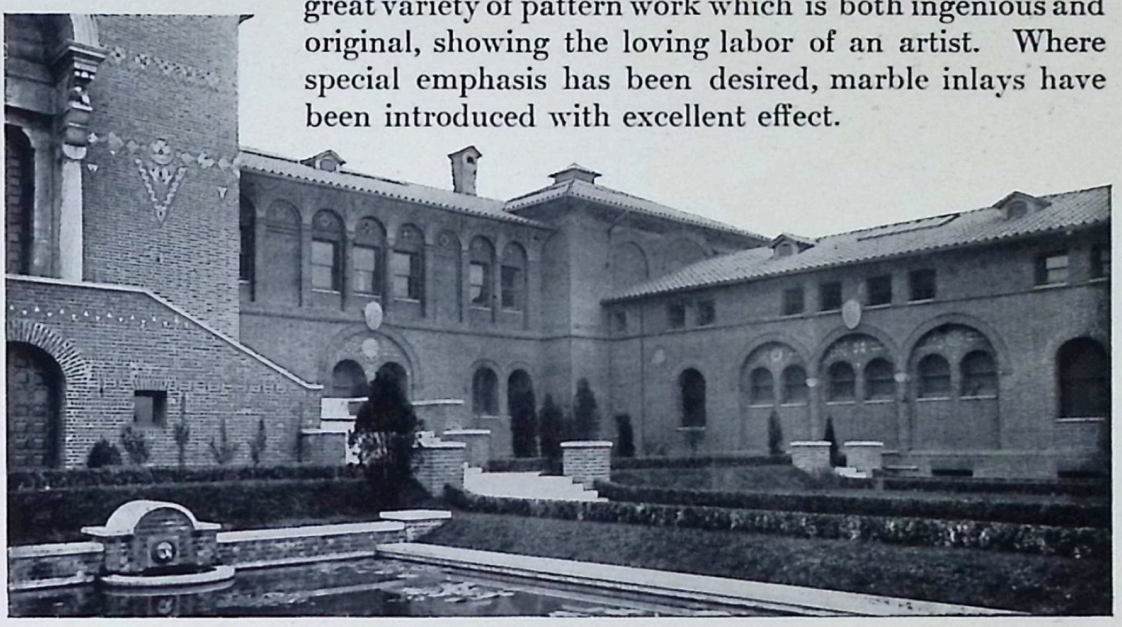
DETAIL OF THE COLONY CLUB.—"in checker-board fashion instead of with joints broken."



THE COLONY CLUB, NEW YORK.

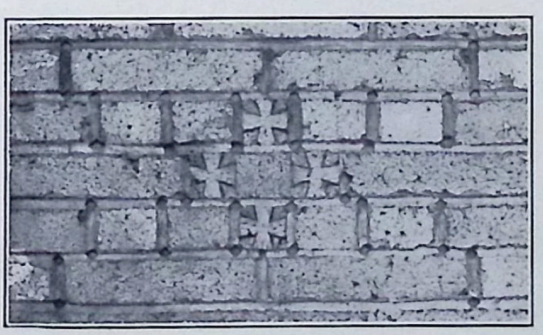
An example of the artistic and intelligent use of brick is found in the walls of the Museum of Science and Art of the University of Pennsylvania, at Philadelphia, by Cope & Stewardson, Frank Miles Day & Brother, and Wilson Eyre,

associated architects. Although reminiscent of early Italian architecture, the building has a style and individuality all its own, which is due in no small measure to the character of the brickwork. A rough, dark red brick has been used, laid in mortar mixed with gravel, the horizontal joints being prominent and wide. Two stretchers, placed close together, alternate with headers defined by a moderately wide vertical joint. The wall abounds in a great variety of pattern work which is both ingenious and original, showing the loving labor of an artist. Where special emphasis has been desired, marble inlays have been introduced with excellent effect.

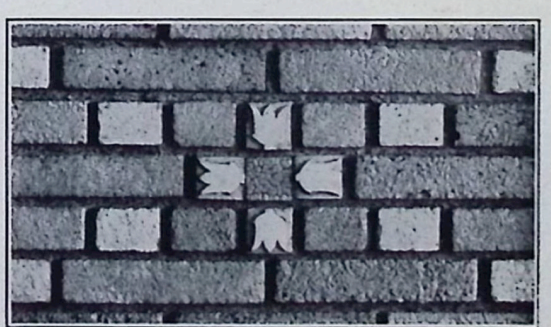


MUSEUM OF SCIENCE AND ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA.
"An example of the artistic and intelligent use of brick."

In the Madison Square Presbyterian Church at Madison Avenue and Twenty-fourth Street, New York, the architects, McKim, Mead & White, evolved a type of patternwork which has had a decided influence upon con-



DETAIL OF BRICKWORK IN MADISON SQUARE PRESBYTERIAN CHURCH, NEW YORK.—"a type of patternwork which has had a decided influence upon contemporary brickwork."

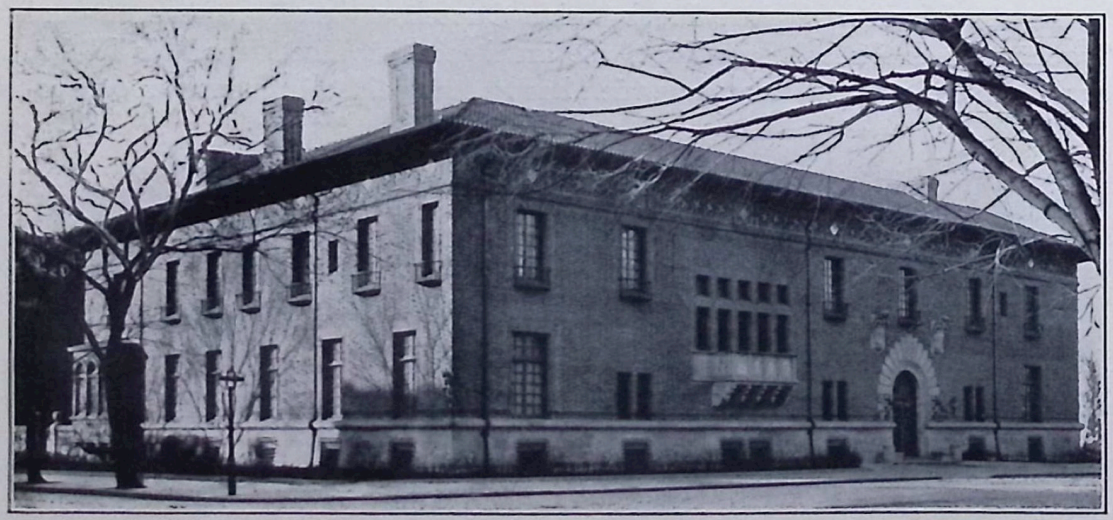


DETAIL OF BRICKWORK IN LOTOS CLUB, WEST FIFTY-SEVENTH STREET, NEW YORK.—". . . to emphasize the intersections . . . a lotos flower."

First Universalist Church, Rochester, New York.—"dull glazed tiles have been combined with pattern brickwork."

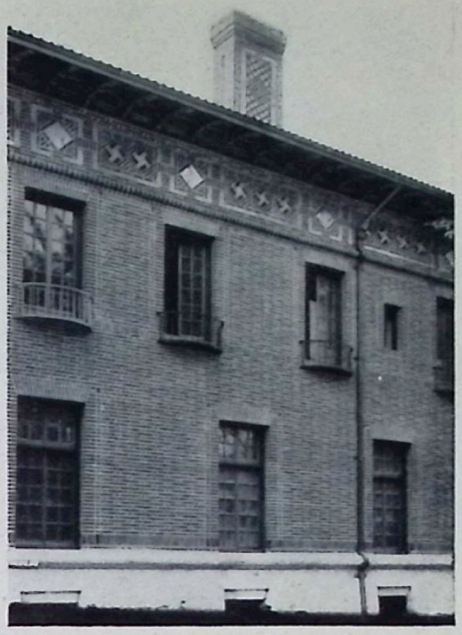
temporary brickwork. It clearly inspired the wall treatment of the new Brooklyn Academy of Music by Herts & Tallant, and of Donn Barber's Lotos Club on West Fifth-seventh Street, New York. The characteristic feature of the brickwork in all three of these buildings consists of the use of a cluster of small square pieces bearing a repeating pattern to emphasize the intersections of a diamond-shaped diaper, which is formed by headers of a color slightly different from that of the main wall. In the church this repeating pattern is that of a cross; in the music hall of a lyre, and in the club-house of the club emblem, a lotos flower. It is a good sign when architectural ornament is made appropriately symbolical, as in these instances.

The First Universalist Church, at Rochester, N. Y., is notable for the success with which colored, dull-glazed tiles have been combined with pattern



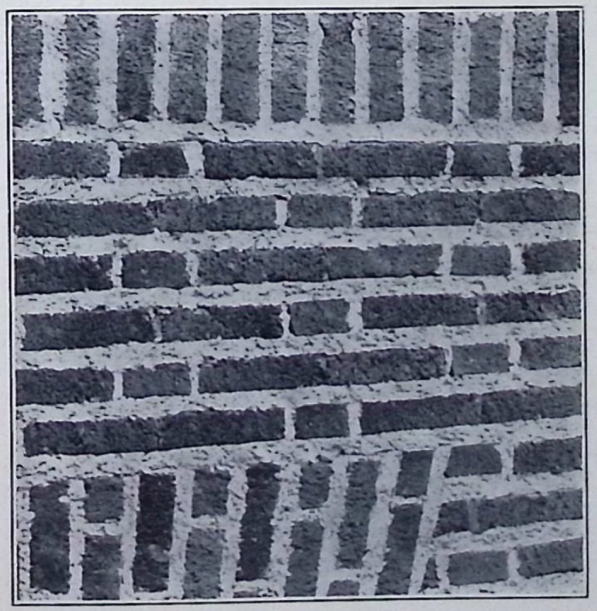
The McLean Residence, 15th & I Streets, N. W., Washington, D. C.
"One of the most successful of the recent examples of an intelligent use of brickwork."

brickwork to lend interest and variety to the wall surfaces. Although strong bright colors have been introduced, there is not the slightest effect of garishness. Of course, in our drab-colored cities, under our leaden northern skies, color should be used sparingly and with great discrimination, but the introduction of pattern and tile work into well designed brick walls opens a new line of æsthetic possibilities of which the younger generation of architects will not be slow to take advantage.



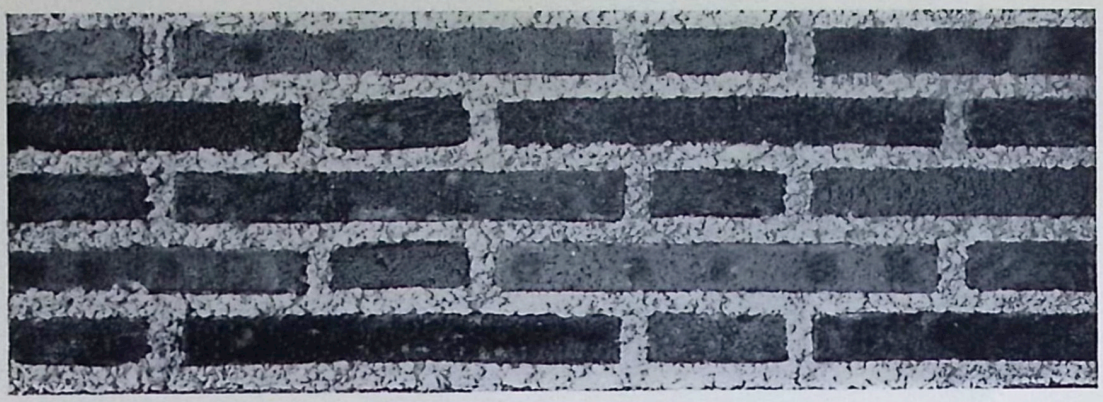
Detail from McLean House, Washington, D. C.—showing the "ingenious basket work patterns of the frieze and chimneys"

One of the most successful of the recent examples of an intelligent use of brickwork is the McLean house in Washington, by John Russell Pope, architect. The bricks have a great variety of rich harmonizing shades and a rough light-absorbing surface made by cutting the soft clay with a wire instead of pressing it in a mould. The dark soft colors, the broad gray flush mortar joint and the ingenious basket work patterns of the frieze and chimneys, have combined with other points of excellence to make this one of the most noted houses of the country.



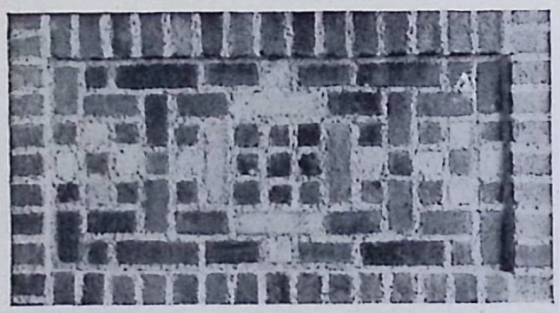
Detail of Brickwork on Circular Bay, McLean House, Washington, D. C.

In the Blair House at Oyster Bay, Long Island, by Carrère & Hastings, Architects, "Tapestry" bricks (the trademark of the manufacturer) have been used with rare effect in the further development of true art in brickwork. In this example, the bricks are approximately eighteen inches long by two inches thick by six inches wide, and are a modern reproduction in size and texture of the bricks used in the Baths of Titus in Rome in A. D. 80. In the pattern-work three sizes of brick



Brickwork in the Blair House, Oyster Bay, L. I.
"a modern reproduction . . . of those used in the famous Baths of Titus."

have been used, all multiples of a single unit, and three blending colors which are modifications of the primaries. The result is exceedingly rich and harmonious and admirable structurally as well as æsthetically, for the ornament thus becomes an integral part of the wall and not a mere veneer, as would necessarily be the case if colored tiles were used.



Mosaic Panel, Blair House.—"Three sizes of brick . . . all multiples of a single unit and three blending colors."

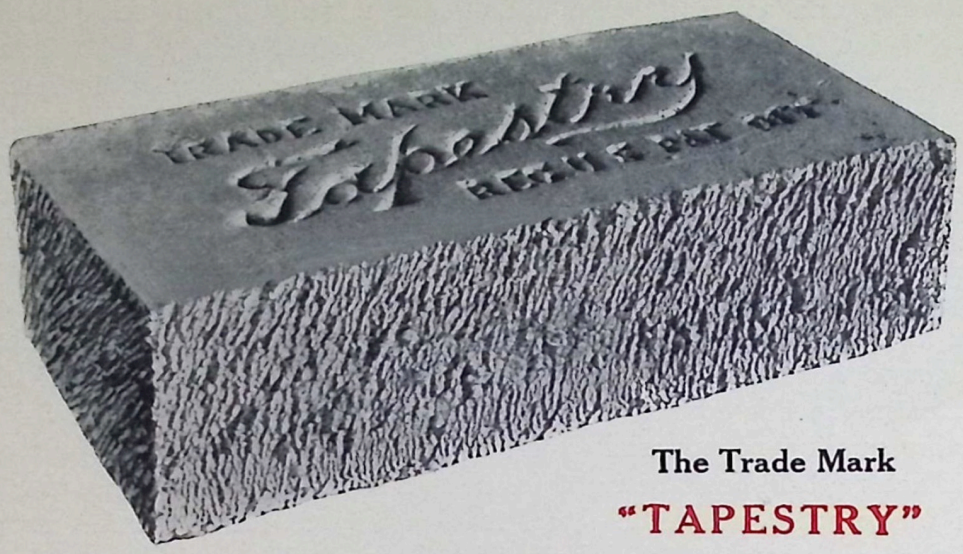
The very "latest thing" in the evolution of artistic brickwork in this country is a species of terra-cotta, hand moulded and hand finished, divided into units corresponding approximately to brick sizes and made in the same color and texture as the surrounding brickwork. The manufacturers of this material have adopted "Brick-otta" as their trademark, and a beautiful example of this work is found in the Russell Sage Hall illustrated herewith. The use of this material permits of the introduction of varied and appropriate ornamentation without destroying the integrity of the wall and avoids that spottiness which a change in material or color might effect. We have called this the latest thing in

"Brickotta" in Russell Sage Hall, Northfield Seminary, Northfield, Mass., Delano & Aldrich, Architects.

brickwork, and so, in a sense, it is—but a truly good thing is never entirely new. Just as the New Thought is found clearly and admirably set forth in the sacred books of the Aryans, which antedate recorded history, so the prototype of this "*Brickotta*" was used in the city gates of ancient Babylon with an art and an understanding which we have not approached, as the illustration given at the beginning of this paper shows.

This brief review of the development of brick architecture on its æsthetic side has been undertaken for the purpose of interesting people in the subject, by calling their attention to what has been, what is being, and what can be done in this admirable material, and by these means inducing prospective builders to use it. To all such it may be said that the future of brick architecture in this country is very bright. For permanence and for fire-resisting quality, no material equals brick, and the mechanical part of its manufacture has been brought to a high state of perfection; what has been lacking heretofore has been the inability to bring out the æsthetic qualities and potentialities inherent in the material. Until recently, the architect has been the only one—and only the exceptional architect at that—to seek out new and good effects, and he has been handicapped as often as not by the manufacturer with no sympathy for the architect's aims and ideals, and by the bricklayer whose highest ideal has been mechanically perfect workmanship. Now, however, a few manufacturers seem to have experienced some sort of an æsthetic awakening and the bricklayer, too, is adding more love and interest to his labor. Thus equipped with an intrinsically admirable material and assisted by the intelligent and sympathetic co-operation of labor, the American architect should be able to express the genius of this unprecedented and robust Western civilization in a burnt-clay architecture as fine as any which the world has seen.

House at Locust Valley, N. Y. Grosvenor Atterbury, Architect.



The Trade Mark

"TAPESTRY"

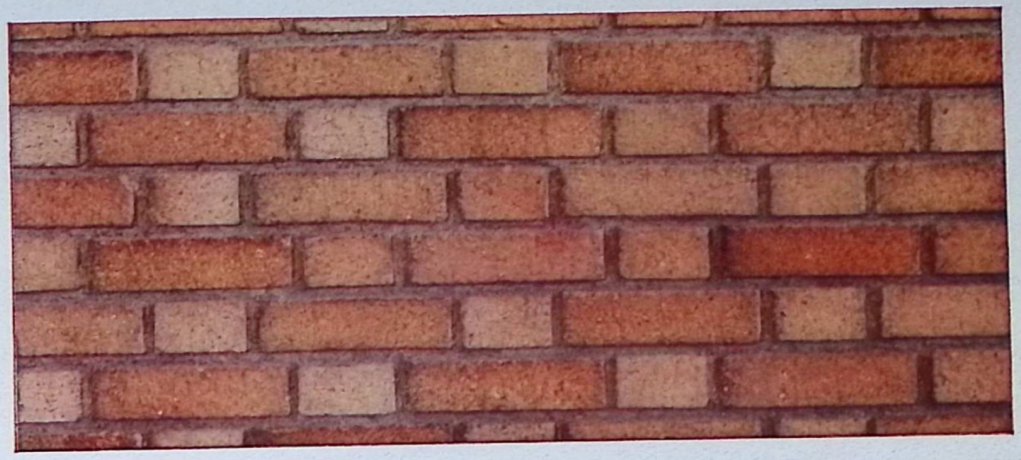
Before inviting your attention to the happy realization, in "Tapestry" Brickwork, of the ideals set forth by Mr. Bragdon in the preceding pages, we wish to clearly explain the significance of our Trade Mark — "Tapestry."

For over forty-five years we have labored incessantly to improve the art of clay working and to make bricks and kindred materials which would be more beautiful, more durable and more artistic. These efforts have given us an enviable reputation all over the country as leading manufacturers of burned clay products. We seek to perpetuate this reputation and to insure our customers against the fraud of possible imitators by branding with our Trade Mark "Tapestry" that product which represents our utmost skill and energy.

The remarkable popularity of these "Tapestry" products among the best architects and clients of the East, warrants our statement that no other material of a similar kind has yet been produced which can equal them in durability or artistic effect.

In order that these products, bricks, tiles, terra-cotta, roofing tiles, etc. — may be clearly differentiated from those of other manufacturers we have designated them as "Tapestry" meaning thereby "Fiske & Company's best." That the public may be protected against the substitution of other materials under this name, we have registered this Trade Mark in the U. S. Patent Office and it is stamped upon our bricks as illustrated above. Therefore—*if it isn't a Fiske Brick, it isn't a "Tapestry," and if it isn't a "Tapestry" brick it isn't the best.*

All manufacturers and dealers in burned clay materials, excepting those selling our products, are hereby warned against using the word "Tapestry" and thereby infringing our Trade Mark.



Tapestry Brick

ONE EIGHTH ACTUAL SIZE

FISKE & COMPANY INC.

The Colors

A wall built of "Tapestry" brick shows the soft shades and delicate tones of a fine old Persian rug, translated into the unfading permanency of burned clay. It has no glaring high lights, no pronounced colors, no extreme contrasts. The colors of "Tapestry" Brick are soft and rich. Starting from Indian red they run through coppers, olive-greens, and purple-browns to deep blue. With another clay we produce a light brownish gray, running into cream-and-coffee shades, deep russets, and even tobacco brown, giving, in mass, the effect of old ivory. From still another clay we burn a series of rich old buffs, ranging from a soft delicate chamois-color to a deep golden brown.

One distinguishing feature of "Tapestry" Brick is the almost infinite number of intermediate shades which we obtain from these clays. With "Tapestry" Brick alone is it possible to secure that great variety of color which a brick wall demands for its life and character, and at the same time avoid those violent, glaring contrasts so offensive to a refined taste. Even where extremes in color may be detected in "Tapestry" brickwork, the feeling is that of perfect harmony.

Of rough texture

Dull finishes and rough textures have elements of beauty when employed in sheltered interiors; it is only another step to apply this artistic principle to the exterior. Nature has no smooth and polished surfaces. If we build, then, to conform to Nature's standards, we must discard artificially smooth textures, leaving them to those who prefer artificiality to truth.

We give to "Tapestry" Brick a peculiar rough texture, entirely different from that of any other manufacturer. Its reflecting power is slight. The play of sunlight upon it does not develop the high lights which mar the conventional brick wall. It is to ordinary brick what Arts and Crafts furniture is to the gilt and velvet of the last century; what burlap and bookbinder's linen are to a shiny wall paper.

"Tapestry" Brick gives the weathered effect out where the weather is, and is, therefore, not only artistic, but logical. By the selection of the proper shades of brick and the proper mortar joint, a new wall can be made to take on the appearance of great age, if the builder so desires, or by the use of other shades, properly blended, it can be made to sparkle with life.

Practically non-porous

We burn "Tapestry" Brick to a hardness almost like that of iron. It is practically non-porous.

This has an important bearing upon the purposes for which it can be used. Being of rough texture, particles of dust settle on its surface. If it were porous, these dust particles would finally work into the brick itself, and the wall would become permanently dingy and unsightly.

But we make "Tapestry" Brick so hard that dust can find only a temporary lodging-place on it; the first rain-storm washes it clean, leaving it as bright and fresh as on the day when it was laid in the wall.

A natural clay product

Almost any brickmaker can manufacture "colored" brick by mixing various ingredients with his clay. By the very nature of these foreign ingredients, however, his product will be artificial and will be limited to a few set shades. With clay and fire alone can Nature's great range of colors be reproduced in brick.

"Tapestry" brick is not "colored" brick, in the ordinary sense of the word, for we produce it *without the use of artificial coloring matter.* Its wonderful and peculiar shadings are due to the skilful selection and blending of natural clays and the expert application of intense fire. They are the crowning achievement of two generations in brickmaking, devoted to study and experiment.

Gives Character to a building

One great and notable fact for the home builder is that "Tapestry" Brick gives to the *outside of his house* the charm and distinction and living touch that we have heretofore looked for exclusively on the *inside.*

The exterior of his house is as important as the interior, even more so. It speaks to every passer-by, and tells of the master who lives within. It is an expression to the world, of his tastes, of his culture, and of his station in life.

The ordinary, conventional brick wall expresses nothing, for it is lifeless—a monotone of color, with mortar joints

running across it in mechanical lines. The bricks composing it are of smooth surface, and of mathematically regular form. It gives the inartistic effect of a painted surface, ruled off into rectangles by a series of fine lines. Place such a wall in one of Nature's charming landscapes and it gives the impression of a studied discord. It is an artificial thing—with no life or warmth—as much out of place as a chromo in an exhibition of Helleu's marvelously delicate etchings.

With "Tapestry" Brick it is wholly different. A house faced with it seems to have grown on the spot; it is "fitting" because it fits into Nature's own scheme; it is restful and pleasing to the eye because its colors and surface harmonize with the rocks, the trees, the grass about it.

Its Commercial value

Outside of the æsthetic considerations, it may be asked if "Tapestry" Brick gives a house any additional commercial value.

A house faced with "Tapestry" Brick is *distinctive* and *individual.*

It possesses the extra commercial worth and salability that belong to distinctive things.

"Tapestry" Brick costs no more than many well-made conventional bricks. Being used only for the exterior of the house, its cost represents only a small proportion of the cost of the whole structure. But it may be said with accuracy, that every dollar thus added to the cost of a house adds ten dollars to its selling value.

A distinctive product, trade-marked

No other product possesses the color, the texture, or the other vital characteristics of "Tapestry" Brick. A number of cheap imitations have been put on the

market and have been substituted here and there for the genuine article, but the results have been most disappointing, both to the owner and the architect.

For our protection and in order that you may not be deceived by imitations we stamp the word "TAPESTRY" on the brick itself, and have registered it as our Trade Mark in the United States Patent Office.

Our Service

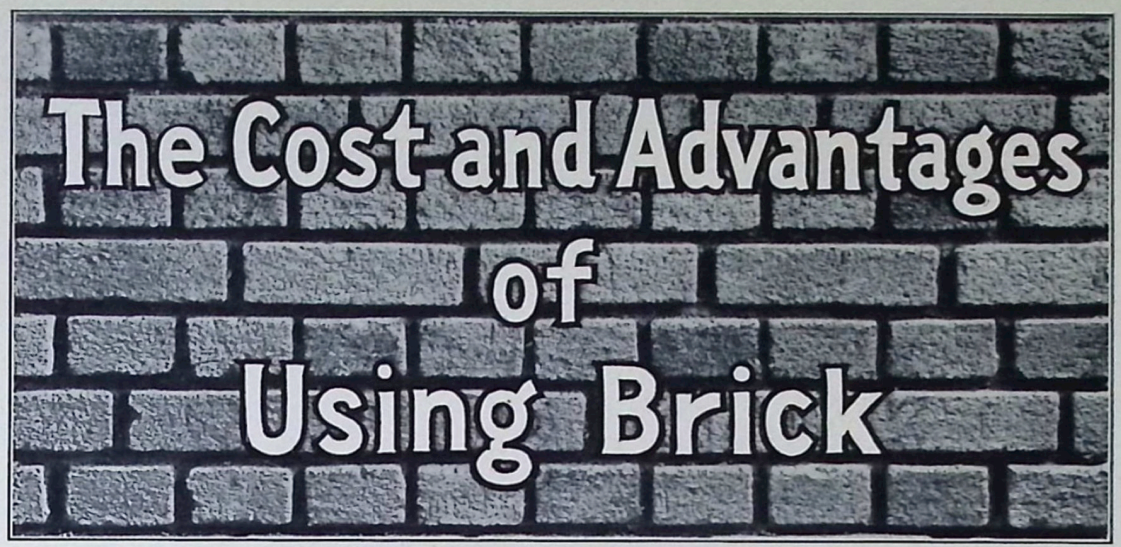
The intelligent choice of colors to properly blend together and produce an effect in harmony with the character of the building, its style of architecture, and its surroundings, is a matter of vital importance. It is a part of our service of "Tapestry" Brick to study this question with the owner and his architect and to suggest appropriate shades in the proper proportion to suit the condition of each case. Where necessary we have our mason lay up the bricks in different styles of bond and mortar joints until the very best possible combination of all details is obtained. In many cases we have made colored sketches showing pattern work, and special bondings, which have greatly aided in a wise choice of materials. The wonderful success of "Tapestry" Brick is in no small degree due to the painstaking study which we have given every important operation where it has been used. *It is perhaps needless to add that we are the only brick manufacturers—in modern times at least—who have undertaken to render such advice and service to customers.*

"TAPESTRY" BRICK

SCHEDULE OF SIZES AND SHADE NUMBERS

SHADE NUMBER	Description of Shade of Face; Shade of Heads Somewhat Darker and Variable	How Close to One Shade This Can be Served	Approximate Sizes and Catalogue Numbers of Each Brick			
			A	C	D	
			8 x 2¼ x 3¾	12 x 2½ x 4	18 x 2 x 6	
102	Clear light red	Fairly close to sample	A 102			These are called "Real Roman Tapestry" and are served in mixed colors only
103	Clear medium red	Fairly close to sample	A 103			
104	Dark red; some flashed edge	Fairly close to sample	A 104	C 104		
105	Dark red; dark flashed edge	Varies as to amount of flash	A 105	C 105		
106	Flashed, except small red center	Varies greatly as to center	A 106	C 106		
107	Dark brownish blue	Varies as to shade of brown-blue	A 107	C 107		
109	Flashed edge, olive center	Varies greatly as to center	A 109	C 109		
110	Light brown	Varies as to shade of brown	A 110	C 110		
111	Flashed edge, copper center	Varies greatly as to center	A 111	C 111		
113	Brown-blue heads, faces any shade	Selected for heads only	A 113	C 113		
321	Cream gray	Fairly close to sample	A 321	C 321		This size of brick cannot be furnished in these shades
322	Slightly brownish gray	Fairly close to sample	A 322	C 322		
323	Brownish gray	Fairly close to sample	A 323	C 323		
324	Brownish gray, darker than No. 323	Fairly close to sample	A 324	C 324		
325	Very light golden brown	Must be served with No. 326	A 325	C 325		
326	Medium golden brown	Must be served with No. 325 or 327	A 326	C 326		
327	Dark golden brown	Must be served with No. 326	A 327	C 327		
331	Light yellow	Must be served with Nos. 332 & 333	331	C 331		
332	Chamois	Must be served with Nos. 331 & 333	A 332	C 332		
333	Pinkish yellow	Must be served with Nos. 331 & 332	A 333	C 333		
335	Golden	Must be served with No. 336	A 335	C 335		
336	Dark golden	Must be served with No. 335	A 336	C 336		

NOTE: "Tapestry" Brick should always be served with a range of color—never in a single shade.



By J. PARKER B. FISKE, S.B.

Many people have the idea that brick cannot be advantageously used in the construction of a moderate sized country or village house and that it is adapted only for factories or store houses on the one hand or for apartment houses, business blocks, or very expensive mansions on the other, the opinion being prevalent that a brick house must necessarily cost a great deal more than one of frame.

While it is true that a brick building is slightly more expensive than one of frame, the difference is far less than is generally realized, and the practical as well as the æsthetic advantages of brick so far outweigh the slight increase in initial cost as to make it the more appropriate and desirable material.

Owing to the proximity of the great forests of Maine and New Hampshire, there is probably no city in the country where a comparison between the cost of a brick house and one of frame would prove more favorable to the latter than Boston, Mass.; the results of a careful investigation recently made by the writer for that locality may therefore be taken as safe and conservative when applied to other portions of the country.

Plans and specifications were drawn by a competent architect for nine houses, each identical excepting for the exterior wall construction, and five reliable contractors carefully figured the houses and offered to actually construct them for the prices quoted in the following table. Complete details regarding this competition are contained in a book entitled "The Cost of a House," which will be gladly mailed to any address upon application.

The figures are the most reliable and comprehensive which have been published up-to-date, so far as the writer is aware.

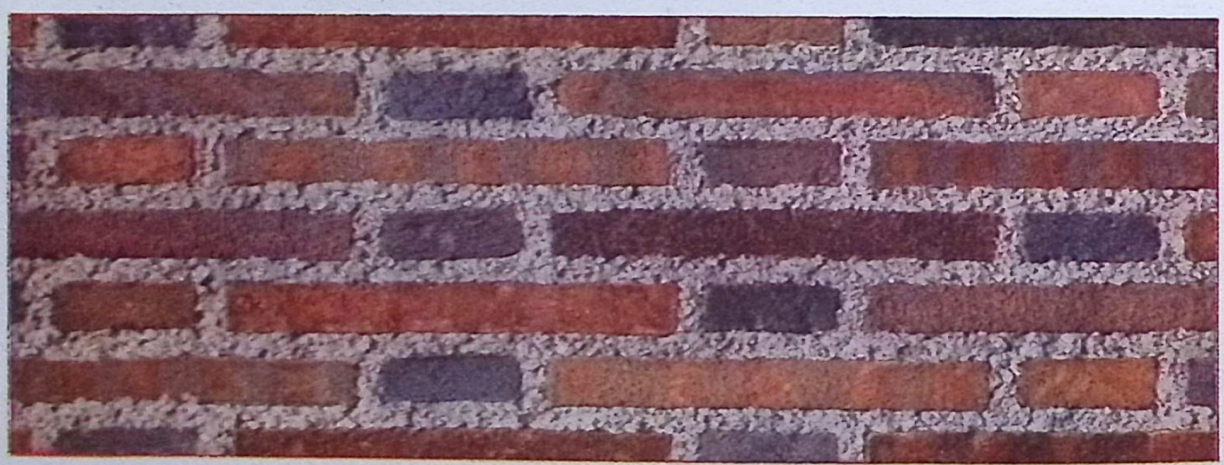
COMPARATIVE BIDS FROM FIVE RELIABLE CONTRACTORS

TYPE NO.	1.	2.	3.	4.	5.	6.	7.	8.	9.
DESCRIPTION	Clapboard	Shingle	10-inch Brick Wall Hollow	12-inch Brick Wall Solid	Stucco on Hollow Block	Brick Veneer on Hollow Block	Stucco on Frame	Brick Veneer on Boarding	Brick Veneer on Studding
Bid No. 1	$6,732.00		$7,572.00		$7,416.00	$7,777.00	$6,857.00	$7,130.00	$7,080.00
Bid No. 2	6,235.76	$6,370.40	6,736.43	$7,105.00	6,491.23	6,762.83	6,410.00	6,746.20	6,664.88
Bid No. 3	6,692.00	6,786.00	7,118.00	7,418.00	7,179.00	7,238.00	6,847.50	6,970.00	6,895.00
Bid No. 4	6,690.00		7,496.00	7,801.00	7,202.00	7,648.00	7,000.00	7,496.00	7,420.00
Bid No. 5	7,450.00	7,450.00	7,940.00	8,240.00	7,650.00	7,990.00	7,650.00	7,790.00	7,710.00
Average of All Bids	6,759.95	6,868.80	7,372.48	7,641.00	7,187.65	7,483.16	6,952.90	7,226.44	7,153.98
Average of two most favorable bids—percentage excess cost over clapboards	0.0%	0.7%	6.5%	10.7%	4.9%	7.7%	2.5%	4.4%	3.3%

In the above list, the frame house is, of course, of the smallest initial cost, but the prospective home builder who adopts it for this reason will find that it is the most expensive in the long run. It needs constant painting and repainting, entailing a large fixed expense. Even the best lumber obtainable today soon begins to give way or rot out in places. If not painted and repaired, the house soon becomes dingy and unsightly. It is the most difficult to heat. Cold in winter and hot in summer, it is the most uncomfortable of any house to live in and it is liable to burn down at any time. While the cost of painting and repairs is merely nominal for the first year of two, it increases in rapid progression from year to year; failure to promptly meet these expenses, will result in a correspondingly rapid depreciation in value either for sale or comfort. These expenses within five years will have amounted to as much or more than the difference in first cost between wood and brick, and if conditions compel a sale or desire dictates one, the first cost of the wooden house can rarely be obtained, while the brick house has been growing better and more beautiful each day and has therefore increased in value.

The stucco house seems to be having its day just at present and to be meeting with favorable consideration from some architects and owners, but we believe that a careful study of its characteristics will show that it has no advantage over a wooden house unless it be that of appearance when first constructed. The clean light walls and comparatively low cost have made it appear attractive, we believe, without a full consideration of the ultimate results of its use, especially as it is a new type of construction and has not as yet been stamped as wholly good by the seal of Time.

By stucco walls we mean those that are constructed with a metal base supported by wood and coated with a layer of cement mortar. When first



Tapestry Brick

ONE EIGHTH ACTUAL SIZE

FISKE & COMPANY INC.

completed such a building looks inviting with its light walls and its red roof, but Time soon lays its disfiguring hand upon it, soils its once light surface to a dingy gray and irremediably streaks and blotches it with dirt; cracks develop because of the shrinking of the timbers supporting the metal base and its stucco surface; leaks appear here and there and ere long the stucco begins to drop off and cannot be renewed without unsightly spots and an indication of early depreciation.

The surface of a stuccoed frame house suffers less in a dry than in a moist country, but some dampness is constantly being transmitted by the stucco to the metal lath and the rusting process of the latter is slowly but surely going on. In many instances the metal lath rusts and stains the stucco—in others it rusts away entirely and the stucco drops off. When this occurs, patching is impractical, and the only remedy is to re-lath and re-stucco the entire surface.

The advocates of the stuccoed house often point, with assurance, to the permanency of the stuccoed buildings of Europe. They neglect to mention the fact that the only permanent stucco work of the Old World is that which was applied upon brick walls, and that much of even that construction has required patching from time to time. The recent American innovation, however, of putting a thin layer of porous stucco upon a frail metal fabric, which in turn is mounted on wood, is an entirely different matter. The inevitable shrinking of the timbers and the rigid character of the stucco supported thereon combine to make this construction about the most unmechanical and illogical that has ever been seriously considered.

Even when the added expense is incurred of using hollow clay blocks for the exterior walls and cementing on them, the same results are sure to occur sooner or later, as the expansion and contraction of the burned clay base differs from that of the cement and it is only a question of time when cracking and peeling will result.

When we have sought an honest expression of opinion from practical builders of experience, as to the value of cement for exterior wall construction in good residential work, we have been met with the statement that this construction is too new to warrant a prediction as to its ultimate life or value. The chief argument in its favor at present seems to be that it is attractive, not much more expensive than wood and saves the cost of repeated painting. No argument is made in favor of its being more comfortable to live in, cheaper to maintain, or safer in case of fire. The undeniable fact remains that it is still in the experimental stage and may prove most expensive and disappointing to him who adopts it.

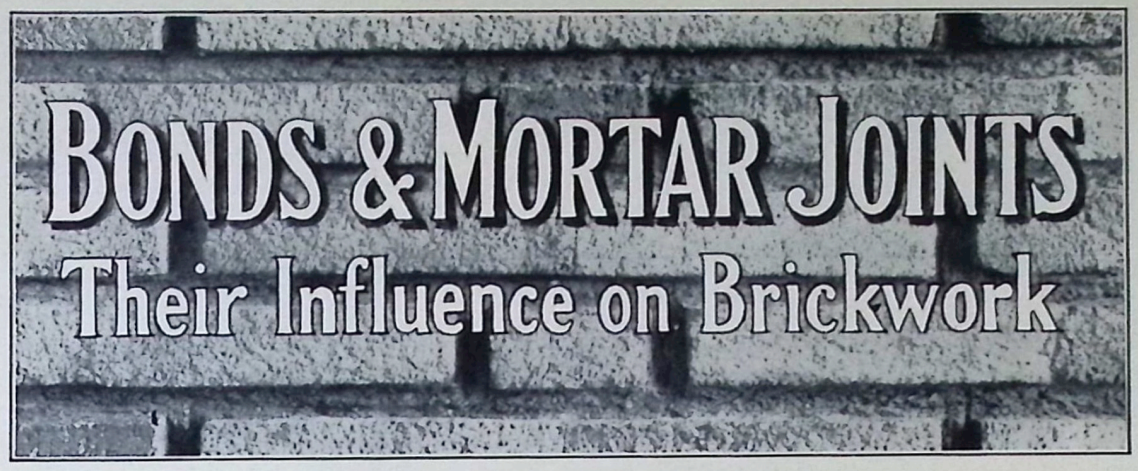
We come now to Brick, the most durable, the most artistic, and, in the end, the least expensive material for the walls of first class and permanent

buildings. Brick meets every requirement. It is absolutely repair proof; there is no painting, no patching, no expense of any kind for generation after generation on a good brick wall. The walls are not combustible, as the bricks have been through a white heat for days in their process of manufacture. The item of insurance expense alone is so much less on a brick house that it partly or wholly covers the interest charges on the difference in first cost. A brick wall makes a house cooler in summer and warmer in winter. It gives no chance for lodgment of vermin. It reduces heating bills, repair bills, and insurance bills.

Faced with "Tapestry" Brick, a wall presents a surface that grows more beautiful as the years go by. Time gives to "Tapestry" Brick a richer and deeper coloring after a few summers and winters have assailed its rugged surface. Its extreme hardness, its many shadings, its depth and richness of texture and the treatment of wall surfaces in varied patterns which it makes possible, all combine for durability and beauty as in no other brick of modern times, and the cordiality of its reception and its continued use by the most discriminating architects and their clients is the best proof of its intrinsic merit.

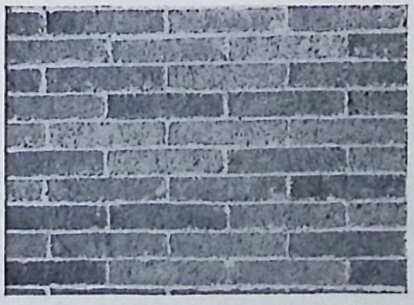
We will not take much space here to discuss the folly of non-fireproof construction for the American home—it is too large a subject. The country is rapidly awakening to the almost criminal waste occasioned by the use of a construction whose only excuse is a slight saving in the initial cost. Statistics show that in the year 1907, which may be termed a "normal" year, actual buildings and property destroyed by fire were valued at $215,000,000.00; that we spent about $300,000,000.00 in the maintenance of fire departments and apparatus, that we paid out $195,000,000.00 to the fire insurance companies, of which we received back only $95,000,000.00; in other words, that the cost of fire, directly and indirectly, was over $600,000,000.00. With all our phenomenal growth, our tremendous booms and vast amount of building construction, the most active year we have ever had netted us about $615,000,000.00 worth of new buildings and alterations, so that with all our boasted progress, we produce buildings equal in money value to only a trifle more than the value of the property that we lose by fire. Furthermore, it is appalling when we consider that fire has cost us as many as 7,000 human lives in a single year.

Europe has long ago learned better. The cost of actual combustion and destruction of property in this country is equal to a tax of $2.30 per capita per year; the average corresponding tax in Europe is a trifle less than 35 cents per capita. Truly, we have much to learn of the older countries, and a study of the reason for their superiority will lead the student directly to the fact that throughout Europe the almost universal building material is BRICK.



Good brickwork depends much on workmanship. It is very difficult to make a good-looking wall with poor material. It is easy to make a poor-looking wall with the best brick and mortar obtainable. Many text-books on bricklaying have been published from time to time, but different authors give different names to the same thing, and the same name to different things, which has resulted in much confusion. We believe that the terms herein given are those most generally used by authorities on the subject.

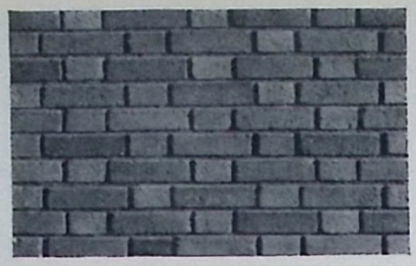
In using the word "bond" we refer to the *pattern* which is worked in brick and mortar on the face of the wall, in preference to its other, but wholly different, usage, which signifies the manner in which the face wall is connected to the rough brickwork, or "backing-up" wall.



RUNNING BOND

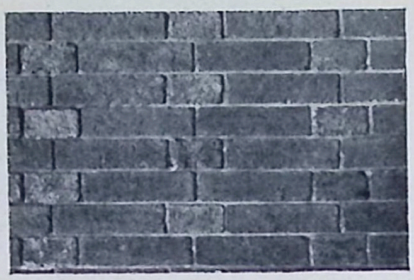
The most common of the bonds used in this country is known as the "Running Bond," and is illustrated herewith. In this form of brickwork, no "headers" are allowed to show in the face of the wall, excepting where the building laws make it mandatory to "tie in" the face wall to the "backing-up" wall with header brick, when every fifth or sixth course of the face brickwork is made entirely of headers. In either case, no attempt is made to incorporate any pattern or design into the face of the wall. It is the simplest and at the same time the least effective way of laying brick. It discards all chance of ornamentation in the "field of the wall," and, while utilitarian, is wholly inartistic.

We find the "Flemish Bond" extensively used in the "red stretcher and black header" effect of Colonial brickwork. It is used frequently, however, with bricks of a comparatively even color and adds largely to the



Flemish Bond

artistic feeling in the wall. This is particularly true where the mortar joints are "raked" which allows each brick to stand out by itself. It attains its greatest effectiveness when used with bricks which vary in color and where the same proportion of light and dark shades appears in both headers and stretchers. The play of color dissipates what might otherwise be a checkered effect, and the fact that some thought has been given to the bond is seen more clearly as one comes closer to the wall.



Double Stretcher Flemish Bond

The "Double Stretcher Flemish Bond" has been used in some of the best brickwork in America and is a very pleasing combination of the two bonds previously mentioned. Where the headers are different in shade from the stretchers, this bond gives a vertical stripe which accents the height of the wall.

The "English Bond" is particularly appropriate for the English style of house now popular in many parts of America. The greater part of England's best brickwork is laid in this manner, and, wherever used in this country, the "English Bond" has given added interest and sentiment to our brickwork.

English Bond

Preëminently artistic and filled with interesting possibilities is the "Dutch Cross Bond." Appearing first in the fifteenth and sixteenth century construction of Belgium and Holland, it is now found in general use in the finer work of the Low Countries. From the fact that it has been used here and there in England, it is called by some, although we believe illogically, the "English Cross Bond." Like the "English Bond," it consists of alternate horizontal courses of all stretchers and all headers, but differs from it in its disposition of the vertical joints in the

Dutch Bond

stretcher courses. By reference to the accompanying illustrations it will be seen that the "English Bond" has the stretchers of the third, fifth, seventh and succeeding courses directly over the stretchers of the first course, while in the "Dutch Cross Bond" the stretchers of the third and seventh courses break joints with the stretchers of the first and fifth courses, and so on.

Nothing better illustrates the possibilities of art in brickwork than the instant transformation of the entire appearance of the wall by this simple change. The "English Bond" is picturesque and strong, it is true, but to the artist it is largely a meaningless mass of brick and mortar. The mere rearrangement of the stretchers which the Dutch employ throws continuous diagonal lines across the face of the wall, producing a diaper pattern, the strength of which is dependent upon the width and color of the mortar joint and, without adding a penny to the cost, gives just that touch of art which is so necessary to the relief of the blank wall spaces. It is refreshing to notice that the brick-designers of our country are availing themselves of this simple and delightful means of decorating wall surfaces which otherwise would lack beauty and interest, and that they are accomplishing these results by a legitimate use of the constructive material itself without the injection of any material, the only function of which is decorative.

Building at Cedarhurst, L. I. Louis Boynton, Architect.
No "dead walls" nor unmeaning masses of brick and mortar.

Before we leave the subject of bonds, we must record a final protest against the continued use of the "Running Bond." Dictated by the fast disappearing vogue of "Smooth Brick and Fine Joints" it has done much to rob brickwork of its true artistic value. Carved stone and terra-cotta are employed to "trim" structures demanding ornamentation to offset

the deadly plainness of the brickwork—brickwork which might have been beautified with a very little thought. Unless a most rigid economy makes the use of the "Running Bond" necessary, its employment is a wasted opportunity—the leaving of something undone which might have been done to beautify and adorn the structure.

Quite as important as the selection and employment of a good bond is the selection of the texture, color and size of the mortar joint. Each of these has its relation to the other two. Broadly speaking, the texture of the joint should be in harmony with the texture of the brick, since the surface of the joint is a considerable part of the surface of the wall. It is irrational to use a rough-finished brick to give texture to a wall and then to flatten that texture by using a smoothly finished joint; it is just as irrational to use a rough-finished joint with a smoothly finished brick. The color of the joint should also be considered; where a joint as narrow as even one-quarter inch is used the surface of the joint is almost one-tenth that of the wall. The proportion is increased as the joint becomes larger; for instance, in several buildings recently erected, the joints are one and one-eighth inch in thickness, while the brick itself is but two inches. This makes the mortar joint exceed one-third of the wall surface and it is very easy to see what a great influence the joints have upon the texture and color of such a wall.

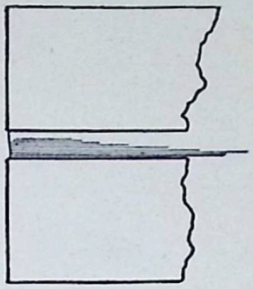
Since the joint plays so strong a part in the general tone of the wall and lightens, darkens, or otherwise affects it, the careful selection of its color is very important.

The size of the joints determines, largely, the texture of the wall. We hear more every day of the textile idea in brickwork—the "weaving" of brick and mortar into a wall to give it the appearance of an immense fabric. The relative size of contrasting threads determines the texture and the pattern in cloth; the relative size and texture of the brick and the mortar joints determine the corresponding elements in brickwork. The large free joint is one of the first steps in the movement toward a better and more rational brickwork and collaborates with the rough finished brick, the variation in shade and the well-considered bond.

Texture and finish are given to mortar joints by the manner in which they are treated by the bricklayer as the work progresses. In some localities a barbarous practice, known as "tucking," still has some vogue but it is not good workmanship. It consists of raking out the joints as the bricks are laid, then allowing the wall to dry, after which the "tucker" fills in the open joints with very fine and very white mortar. He leaves behind him a glaring—almost glittering—wall, which is anything but artistic; the effect produced resembles new kitchen oilcloth. Furthermore, such work lacks permanency, as the shallow joint is particularly susceptible to

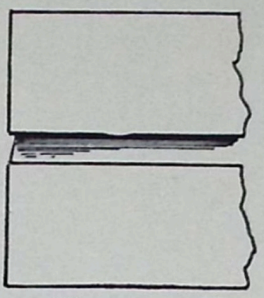
frost and other weather conditions. After a few seasons, the "tucker" comes around to get another contract.

As a general rule, however, the bricklayer finishes his own work and uses one of the following joints:



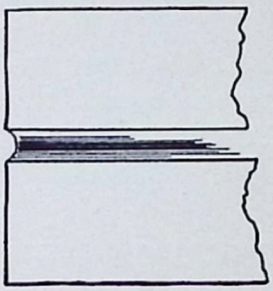
STRUCK

"Struck"; made by drawing the point of the trowel along the joint, so giving a smooth surface which is flush with the lower edge of the upper brick but slightly back of the upper edge of the lower brick.



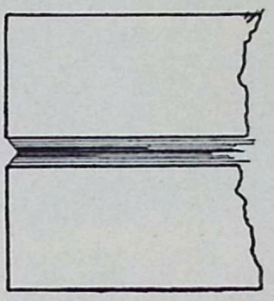
WEATHERED

"Weathered"; made by drawing the point of the trowel across the joint in a slightly slanting position, so cutting off the mortar at the top of the joint, but leaving the bottom flush with the edge of the brick.



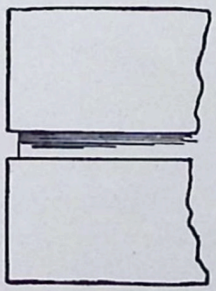
TOOLED WITH ROUND END JOINTER

"Tooled"; made by using a tool known as a "jointer" with an end either half-round or "V"-shaped.



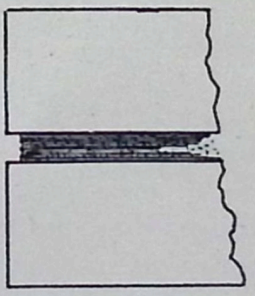
TOOLED WITH V SHAPED JOINTER

"Raked"; made by cutting the joint back from the surface of the brick, either with the point of the trowel, a nail, or a small piece of wood.



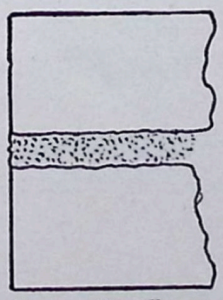
SMOOTH RAKED

"Rough Cut Flush"; made by allowing the mortar to ooze out beyond the surface of the brick and then cutting off the surplus with a quick stroke of the trowel.

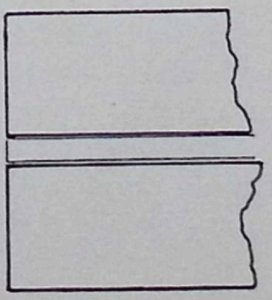


ROUGH RAKED

"Rodded"; made by using a straight-edge and cutting a straight line with the edge of the trowel along the top and bottom of the joint, flush with the edges of the brick. This joint is very similar to a "struck" joint, but is a somewhat finer finish.



ROUGH CUT FLUSH



RODDED

The addition of a proportion of small pebbles is advisable in all brickwork where the joints measure more than a half inch in thickness. This will give the mortar sufficient "body" to insure its holding the brick in position while the lime and cement are "setting." It adds greatly to the ease with which brick can be laid in free mortar joints and assures the permanency of the work. Pebbles are also used to add texture to the joints—it being understood that the coarser the pebbles, the rougher will be the texture of the joint.

Experience has shown that in a wall where a free rough joint of a somewhat subdued gray color is desired, the mortar should be mixed in the following proportions:

2 parts of pebbles, ¼ inch and less in diameter (all sand removed).
5 parts of sharp building sand.
1 part of Portland cement.
½ part of lime putty.

It is essential that the lime putty be prepared in advance of the mortar-mixing and that the ingredients of each "batch" of mortar be carefully measured and not left to the eye or the judgment of the mortar-mixer, as is commonly done. *Too much emphasis cannot be laid on this rule, as it is of vital importance.*

The appearance of any building can be greatly injured by a careless mortar-mixer using more (or less) cement or lime or sand one day than he does another. Parts of the wall look as though the "mortar would never dry out" while others are perfect within a few days after they are washed down. Many a brick wall, otherwise good, has been ruined at the mortar bed. A little care by the man in charge of the mortar mixing will be repaid many times over in the building in which his work forms so important a part.

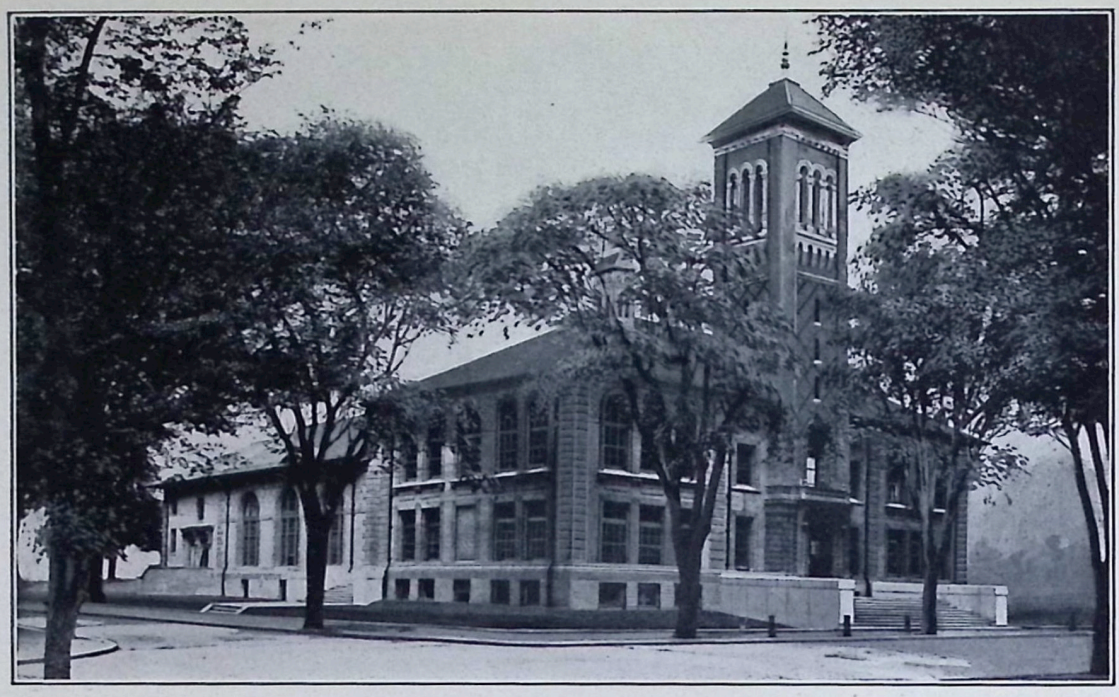
We are constantly receiving inquiries from architects and contractors all over the country as to the comparative cost of laying brickwork in freer mortar joints, there being a general impression that this class of work is expensive. This impression is largely due to the ignorance of contractors who have had no experience in this class of work and who believe that any departure from time-honored methods means additional expense. We have made a careful investigation of this matter and have failed to find an instance where the cost of laying has been increased.

We need not add that in urging the use of these freer joints we do so from a purely artistic standpoint and with sure knowledge of their fitness to express the highest ideals of the designer of good brickwork.

In the succeeding pages we illustrate a few of the buildings in which "Tapestry" Brick has been used. The monumental character of these buildings and the high standing of the architects from whose designs they have been erected, is of itself a sufficient proof that "Tapestry" Brick is in no sense a "fad," but that it has taken its place as a standard building material, combining in the highest degree, economy, utility and beauty. Had the designers of these buildings had the least doubt as to the real merit of the material or the ultimate success of its use, it would not have been chosen for work of such importance.

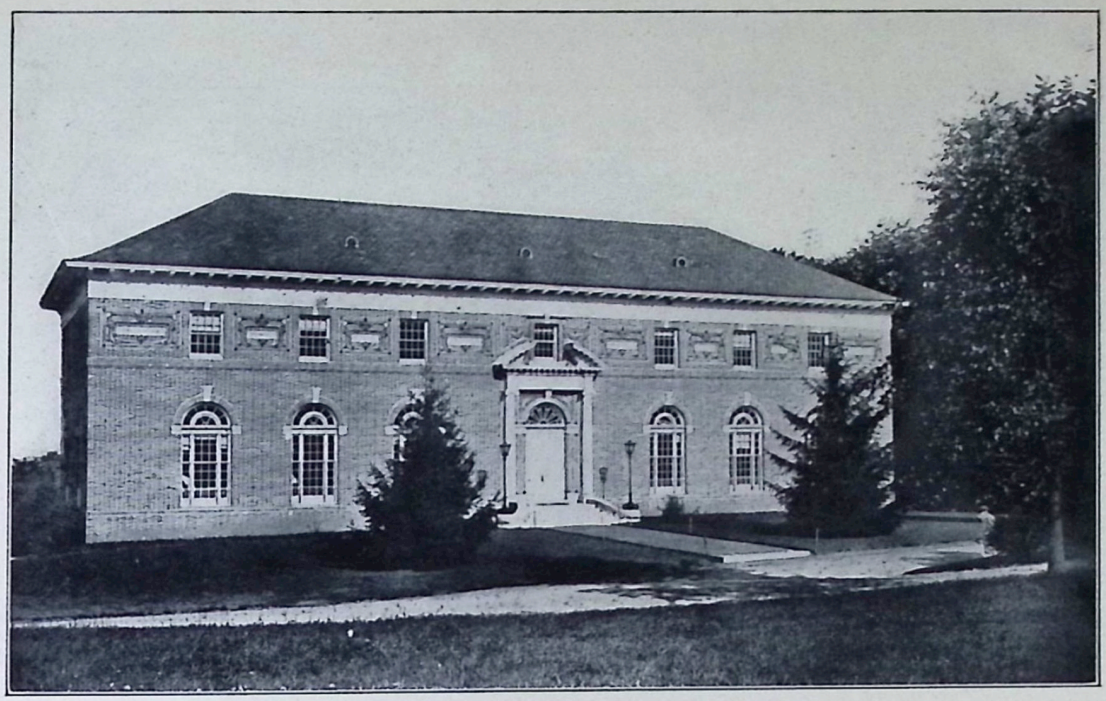
Lack of space prevents our illustrating further examples, but the excellent effects produced by "Tapestry" Brick in buildings of a similar nature in almost every large city east of the Mississippi River, warrants our statement that "Tapestry" Brick is preëminently desirable and particularly adapted for churches, libraries, hospitals, clubhouses, schools, fraternal buildings and high grade apartments.

Even the careful description of the texture, bonding and selection of the brick which we present in this book can give but a slight idea of the beauty of the material; the only adequate impression of "Tapestry" Brick is one gained from the buildings wherein it is used, and we cordially invite not only the inspection of the buildings herein illustrated, but of those in other cities, a list of which will be furnished to any one sufficiently interested to inquire.



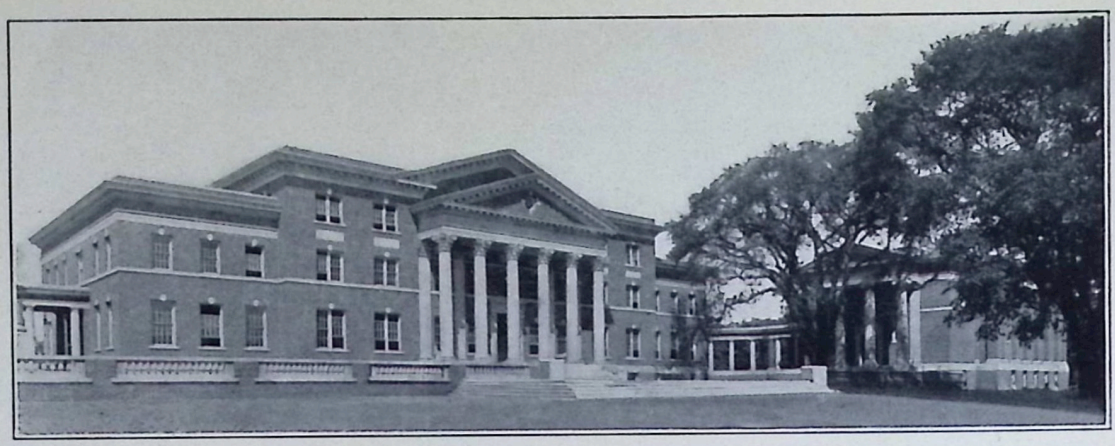
TOWN HALL AT CLINTON, MASS. Peabody & Stearns, Architects.

Color of Bricks	Light brownish gray field, with dark coffee-and-cream tones for pattern work and trim. "Tapestry" Bricks, shades C21, C22 and C23 for field, C25, C26 and C27 for trim.
Size of Bricks	12″ by 2½″ by 4″
Texture of Bricks	Very rough.
Bond of Brickwork	Running, so far as the general field of the wall is concerned, but this bond is altered at many points, as in the frieze (where several different bonds are used) the panels and in the tower.
Mortar Joints	Grayish white, ⅝″ thick, tooled slightly concave.
General Effect	In this building terra-cotta has been almost entirely eliminated as an ornament and is used largely for constructive purposes, while brick, so often relegated to the purely constructive, has been used for quoins, belt courses, panels and other ornamental features. The large size of the brick has served to accent the smaller multiples in the pattern work, and the resulting walls are full of interest and charm.



RUSSELL SAGE HALL, NORTHFIELD SEMINARY, NORTHFIELD, MASS.
Delano & Aldrich, Architects.

Color of Bricks	A mixture of light red to extremely dark blue "Tapestry" Brick, with some sixteen to twenty intermediate shadings, many of which appear on a single brick.
Size of Bricks	18″ by 1½″ by 6″.
Texture of Bricks	Extremely rough.
Bond of Brickwork	Flemish.
Mortar Joints	Gray, 1″ wide, rough cut flush.
General Effect	At a distance, this building is of a reddish gray tint, the contrasting colors of the individual bricks being entirely eliminated by the great number of intermediate shadings and the relatively large size of the mortar joint. At a closer viewpoint, the different shades are very pronounced, although in perfect harmony—in fact, the more this work is studied, the more the impression grows that "Tapestry" brickwork has artistic possibilities far beyond our powers of description. The medallions which are shown in the upper story of this building are "Brickotta."



STATE NORMAL COLLEGE BUILDINGS, ALBANY, N. Y.
G. L. Heins & A. Randolph Ross, Associated Architects.

Color of Bricks	A mixture of the medium shades of red "Tapestry" Brick, about fifty per cent. being shade A 4, and the balance equal proportions of A5, A6, A9 and A11,
Size of Bricks	8″ by $2\frac{1}{4}$″ by $3\frac{3}{4}$″
Texture of Bricks	Rough.
Bond of Brickwork	Running.
Mortar Joints	Gray, $\frac{1}{2}$″ thick, rough cut flush.
General Effect	At a distance these buildings are of a rich umber shade, in perfect harmony with the trees and lawns about them, while a nearer view shows walls sparkling with color. The group consists of four buildings, two of which are shown in the above illustration. Although the design is very simple this building is considered one of the finest pieces of brick architecture in the United States. The floors of the porches and pergolas are paved with repressed shale brick, especially selected to match in color the "Tapestry" Brick in the façade.

Color of Bricks

Light brownish gray "Tapestry" Bricks; the diaper pattern of white headers; mosaic in top story blue, white, gray and brown; mosaic at fifth story of white, gray and brown "Tapestry" Bricks. At the intersection of the diapers and in the field of the upper story mosaic is a conventional lotos, in white on a brown ground. Over two thousand of these lotos bricks were used in the front.

Color is added by the high lights in the overhanging cornice and in the balcony at the fifth story, in both of which deep orange and dark blue are used. The soft tones of the brickwork, contrasting with the deep colors mentioned and with the dark green boxwood shrubbery in the windows, have been favorably commented upon by discriminating critics from all over the civilized world.

Lotos Club, West 57th Street, New York.
Donn Barber, Architect.

Size of Bricks	12″ by 2½″ by 4″ and smaller sizes in the mosaics.
Texture of Bricks	Very rough.
Bond of Brickwork	Special, to show pattern.
Mortar Joints	Gray, ¾″ thick, raked out ¼″

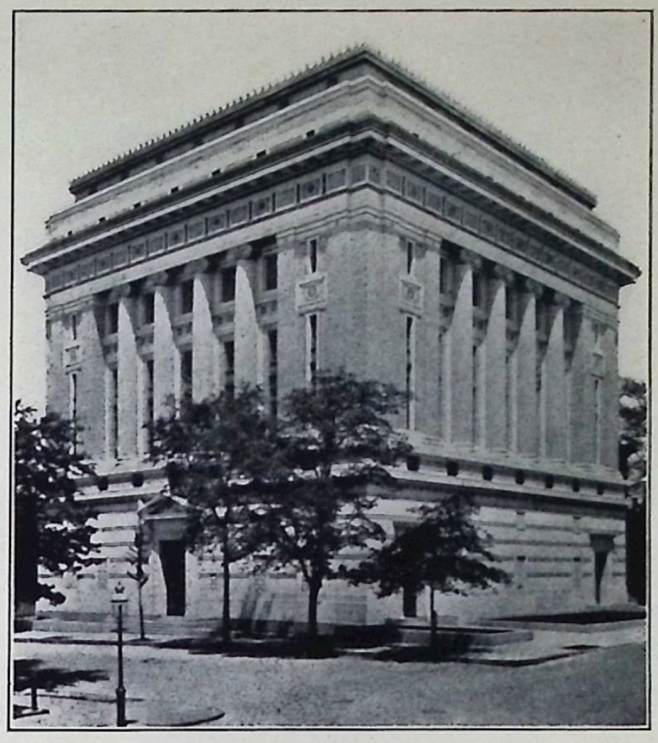
DISPENSARY BUILDING (FIVE POINTS MISSION), 145 WORTH STREET, NEW YORK.
Trowbridge & Livingston, Architects.

Color of Bricks	Bronze brown with varied lights of dull brown and gold. The bricks are "Tapestry" in shades A23, A25, and A26.
Size of Bricks	8″ by $2\frac{1}{4}$″ by $3\frac{3}{4}$″
Texture of Bricks	Rough.
Bond of Brickwork	Flemish.
Mortar Joints	$\frac{5}{8}$″ thick, light brown, rough cut flush.
General Effect	There is a hazy softness about this façade, and a richness rarely obtained in buildings facing a narrow street and surrounded by tall business structures. Gaining very little from either direct or reflected light, the well chosen combination of color and texture in brick and mortar joint and the beautiful contrast of the reddish brown terra-cotta gives an effect which is peculiarly restful and soothing to the eye.

Tapestry Brick

ONE TWELFTH ACTUAL SIZE

FISKE & COMPANY, INC.



BROOKLYN (N. Y.) MASONIC TEMPLE.
Lord & Hewlett, Architects—Pell & Corbett, Associated.

Color of Bricks	Cream gray, light brown and coffee, ("Tapestry" Bricks; shades A21, A22, A23 and A24).
Size of Bricks	8″ by $2\frac{1}{4}$″ by $3\frac{3}{4}$″
Texture of Bricks	Rough.
Bond of Brickwork	Special, each multiple being made of four bricks laid with blind joints, to give a brick which appears to be $16\frac{1}{4}$″ long by $4\frac{3}{4}$″ high.
Mortar Joints	The blind joints gray, about $\frac{1}{4}$″ thick, the regular joints $\frac{7}{8}$″ to 1″ thick, all tooled smooth.
General Effect	A soft, gray brown, with a tinge of faint violet in certain lights. The treatment of the brick being very unusual and the contrast of the polychrome terra-cotta being so effective, this building rivals, in the color and character of the brickwork, any building erected in New York during the past ten years.

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